

more simple selections belonging to the Junior forms of the High School course. Only to-day the writer was strongly impressed with this fact. A boy, who is not marked for his oral ability, read before the class a selection from a narrative poem. He made a real effort to do well. On being asked what he had read, he promptly gave in his own language the different thoughts clearly and in order. I am satisfied that the oral reading was a wonderful aid to his full understanding of the text. But that to read is to understand applies with emphasis to the more difficult selections of the course. Take for example some of the tragedies of Shakespeare, which we prescribe for the fourth year. For some students these are specially difficult at first; but with repeated attempts at oral expression it is remarkable how the meaning becomes evident to the student. Shakespeare is divine in this regard; if the sainted Cowper will pardon, he is his own interpreter. It is the writer's privilege to lead the Shakespeare Club in connection with a social centre in this city. The discussions that follow the reading of an act are helpful, but the oral reading of the different parts by the members themselves is without doubt the most valuable part of the exercise.

Again if I dare parody Cicero's laws of oratory, I should say that for literary appreciation, the first thing to do is to read, the second thing to do is to read, and the third thing to do is to read. It is questionable whether the student who confines himself to the silent reading of literature ever becomes fully possessed of its beauties. It may be possible for the cultured musician to look at the score and in imagination hear and enjoy the music, but the ordinary mortal must hear it interpreted by the orchestra, in order to any marked appreciation. Poetry, like music and dancing, belongs to the time arts, and must be known in expression. How otherwise can its wealth of meaning be indicated? Here too, as in music, we may confess that persons of exceptional culture may in imagination feel the rhythmical flow, and hear the singer "warble his native word-notes wild" and appreciate the strains of song, but these very people are those who most highly appreciate the adequate oral expression. What is true of poetry is in a measure true of prose. Even the rhythm which we feel to be an essential characteristic of our best poetry is also an essential characteristic of our best prose. Then, too, there are forms of prose literature that none of us would think worth while without the oral expression. Who would attempt to teach an oration to a class without an attempt at least to swing into the author's mood by the magnetic influence of the voice? The printed word, at best, is but a more or less imperfect sign of the author's mood. That spiritual element, which is the peculiar charm of literature, cannot be expressed by cold type. In literature the words and thoughts that breathe and burn are those that are sym-